

MUSIC IN THE AIR



HI! This is John Doremus. Suddenly it's 1983. Pundits aver that the economy has only one place to go—UP! And that would suit our airlines just fine as they start off the year with a musical bang.



TWA leads off the festivities with that gold-gathering group, America (Elektra), as famed deejay Kris Erik Stevens interviews them and plays choice repertoire... United Air Lines presents the ageless Ray Charles (Atlantic), on its Command Performance channel—and stars Roy Clark (MCA) on Countryopolitan. Deejay Mark Edwards chats amiably with Roy as the hits roll by.

Delta kicks-off 1983 by showcasing Judy Collins (Elektra), in a charming career retrospective... On a wildly different note, Singapore Airlines offers "Profiles in Greatness," a series of 3-minute chats on such diverse luminaries as Socrates, Tolstoy, Marco Polo—and Grandma Moses—voiced by Efrem Zimbalist, Jr.!



If, like me, you wake up to the good, gray Wall St. Journal, you probably read the page-one story about WMT, Cedar Rapids, the top radio station in U.S. market share. Well, WMT has aired our own John Doremus Show for years. We humbly hope that, even in a small way, we've helped them achieve some of that whopping 30-percent audience share! We're proud of the radio company that our show keeps.

While radio gave birth to the "soaps," of course, TV has now taken over. Western Airlines offers a novel feature, "Superstars of the Soaps," in which all is revealed behind the scenes of "Days of Our Lives," "The Young and Restless," "General Hospital," "Knots Landing," and the inevitable "Dallas"—by big bubbles the likes of McDonald Carey, Greg Marx, Deborah Adair, Claudia Lonow and Patrick Duffy.



The setting: the Western Cable Show. The event: launch of our new 24-hour cable/FM-radio venture, "Music in the Air/Satellite Cable Audio Network—or MITA/SCAN, for short. Now that we're "live" and satellite-beamed, our five seamless music and comedy channels have attracted keen cable operator interest. So, as 1983 gets under way, we've made the giant move from airborne—to spaceborne music!

Thanks for listenin'



JOHN DOREMUS

MUSIC IN THE AIR
CHICAGO • NEW YORK • LOS ANGELES



THIS PIRATE IS LEGIT—Rex Smith, left, who stars in "The Pirates of Penzance," greets Jim Miller, vice president of Showtime; Scott Kurnit of Warner-Amex Cable; and Bob Klingensmith, vice president of Paramount Home Video, at a reception hosted by Universal Pay TV in Los Angeles.

Cable Watch

Manhattan Offers A Mix; HBO Gets More Musical

By LAURA FOTI

This month, CableWatch looks at music on a local and national level. First, there's a show on Manhattan Cable that offers viewers a varied mix of music and a request line to make sure they get what they want. Then there's Home Box Office. Under the direction of Betty Bitterman, director of variety and music programming, HBO is putting an increased emphasis on its own original productions.

Music-oriented cable tv shows are usually dependent on label-supplied videoclips. The dearth of available black music videos, though, has meant slow going in this format.

Claude Purvis has found a way to

get around the problem. In programming his month-old show, "Dance Videotheque," Purvis relies not only on clips but—in the "American Bandstand" tradition—on dancers, as well as special effects, live bands and a request line.

Even more importantly, Purvis does not limit himself to any one musical format. "Music is the only place where people can come together and recognize their similarities," he believes.

The four most requested songs on the Saturday afternoon Manhattan Cable show, he says, are Marvin Gaye's "Sexual Healing," Toni Basil's "Mickey," Planet Patrol's "Play At Your Own Risk" and Men At Work's "Down Under."

"I don't know how people lost sight of the '60s," Purvis says, "when a breakdown in social barriers meant music could really come together. We have to start from scratch now, and I think it's possible 'Dance Videotheque' will have an impact."

"Radio playlists are so tight; it's hard to believe the narrow-mindedness. What you end up doing is turning in a station that has an artist you like, and just put up with the rest of what it plays. But people tune out after 20 minutes of a single kind of music."

Purvis points out that he programs for a New York audience. "People who call in sometimes ask for videos they've seen on MTV, and they tell me the program is like a breath of fresh air."

He plans to expand the show slowly, to retain the local feeling and the request line. "I want to maintain

(Continued on page 75)

MTV Is Now Manhattan-Wide

NEW YORK—Residents of Manhattan began receiving MTV in September, when the channel was added to Manhattan Cable's mix. Now cable viewers in the northern half of the borough receive the channel.

Group W Cable launched MTV on New Year's Eve, making the service available to 75,000 additional subscribers. It's seen on Group W's channel B, formerly a public service outlet.

News

Transitional Period Is Seen In The Audiophile Marketplace

By SAM SUTHERLAND

LOS ANGELES—Having weathered the belated downturn of the consumer marketplace, audiophile recording manufacturers say their specialized product sector appears to be undergoing an evolutionary transition.

The booming growth seen in the late '70s for audiophile reissues of big commercial albums has tapered during the past year, raising central questions about market position and product selection. Key labels are pursuing divergent paths to sustain and increase their respective consumer bases, but the unifying trend is toward buttressing the uniqueness of their products through exclusivity of programming or reproduction technology.

During Winter CES, high-end specialty labels will reflect that shift through news of new masters recorded specifically for audiophile release: revived masters abandoned by conventional mass market firms but now returning to the retail front in high-tech form: entry into new audio technologies, including true home digital software, and tighter controls over selection of still-active commercial masters for audiophile processing.

Part of the drive beyond the mass market reissue strategy can be attributed to the rise of hybrid audiophile products which, in price and playback, fall between the conventional album and the premium half-speed remastered, direct-to-disk or digital product that fetches from \$15 to \$20 per album. Whether emanating from quality-conscious independent U.S. labels, or through export pipelines from Japan, Germany or other foreign sources, these new rivals have frequently shared audiophile

bin space, and most often stress product quality as the chief lure for the consumer.

Also prompting the audiophile specialists to move further afield is the acknowledged limitation to reissues—namely, that the number of appropriate commercial hits that can benefit from reprocessing, or

(Continued on page 49)

Arthur Rubinstein Leaves A Rich Recorded Legacy

NEW YORK — Arthur Rubinstein, who died Dec. 20 in Geneva at age 95, leaves behind a recorded legacy of more than 200 album performances—63 of which remain in the catalog of RCA Records, his exclusive label since 1940.

With estimated sales of 10 million, he is regarded as the best-selling classical pianist of all time.

Between 1959 and 1977, when RCA released his last newly recorded repertoire—Beethoven's Sonata No. 18 and Schumann's Fantasiestücke—Rubinstein won 10 Grammy awards. This included the classical album of the year award for his five-LP package of Beethoven's first piano concertos, a prize he shared with Daniel Barenboim, who conducted the London Philharmonic Orchestra.

Indicative of the depth of his following, in 1961 Rubinstein became one of the few classical attractions to reach the top 30 on Billboard's pop album chart with "Heart Of The Pi-

(Continued on page 82)

Chartbeat

Dr. Gaye Finds A Cure; Hall & Oates Gain Votes

By PAUL GREIN

Marvin Gaye's "Sexual Healing" (Columbia) this week becomes the first hit to log 10 weeks at No. 1 on Billboard's black singles chart since Ray Charles' "I Can't Stop Loving You" (ABC) more than 20 years ago.

Since 1965, when the black (then rhythm & blues) chart was re-instituted in Billboard, three hits have amassed nine weeks at No. 1: the Four Tops' "I Can't Help Myself" (Motown), Al Green's "Let's Stay Together" (Hi) and Stevie Wonder's "That Girl" (Tamla).

Four records follow with eight weeks at No. 1: James Brown's "Papa's Got A Brand New Bag" (King), the Temptations' "Ain't Too Proud To Beg" (Gordy), Aretha Franklin's "Respect" (Atlantic) and Earth, Wind & Fire's "Let's Groove" (ARC/Columbia).

"Sexual Healing" also jumps into the top five on the pop chart, returning Gaye to that elite territory for the first time in 5½ years.

Gaye's plea for pleasure has even elicited an answer record, Eleanor Grant's "(I Am Ready) Sexual Healing," (Catawba) which enters the black chart this week as number 79.

Another provocative title on the black chart is the Weather Girls' "It's Raining Men," which also serves as

a pretty fair description of current chart activity in general. The top five albums and singles this week are all by male solo performers, with Gaye followed on the LP listing by Lionel Richie, Luther Vandross, Prince and Michael Jackson and on the singles survey by Richie, Jackson & Paul McCartney, Prince and Sonny Charles.

★ ★ ★

Water Works: Daryl Hall & John Oates are ringing in the New Year in style, with the top-charting single and album of their career. "Maneater" becomes their first single to log four weeks at No. 1 on the Hot 100, while "H2O" edges up to number four on the LP survey, topping the number five peak of last year's "Private Eyes."

This being New Year's and all, we figured it would be a great time to run a list of Hall & Oates' 15 biggest chart hits.

1. "Maneater," 1982-'83, #1 for four weeks.
2. "Kiss On My List," 1981, #1 for three weeks.
3. "Private Eyes," 1981, #1 for two weeks.
4. "Rich Girl," 1977, #1 for two weeks.

(Continued on page 73)